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MARTHA-LOUISE, DAUGHTER OF THOS. W. DUNBAR
By Charles Sneed Williams

Character In Art

By The EDITOR

WHEN we consider how very large a majority of the great masterpieces of the world's art are portraits, this branch of painting acquires a new significance. The portrait indeed possesses a double value, that of a work of art and that of an historical document. Carlisle declared he could learn more about any man from a close study of a good portrait than he could from tons of written biography of the subject.

This brings us to the consideration of what constitutes the really essential qualities of a successful portrait and here we have no less an authority than Rodin declaring for resemblance first and always. Indeed the master goes so far as to assert that a portrait which is not a good likeness of the subject has no value as a work of art.

This might be disputed, for a portrait with the pictorial quality and the charm of good color might prove a "joy forever" after its original had died and been long forgotten. However, there is an undeniable convincingness about the world's great portraits which makes us feel the presence of a real personality, so, after all, Rodin would seem to be sustained.

This quality of likeness is the paramount feature of the work of Charles Sneed Williams, a collection of whose studies of modern

MISS GUTHRIE
By Charles Sneed Williams

Americans were recently on exhibition at the Michigan Avenue Galleries of Arthur Ackerman and Sons. Mr. Williams is a follower of the Modern Glasgow school, pre-eminent for its fidelity to fact, masterful modeling and fine color. He studied in the Scotch city and has spent part of each year in Scotland for the past eight years, though an American of pre-Revolutionary lineage. The dignity and sincerity of the Scottish school are in his work, and in his character, which, no doubt, decided his choice of a school, through a process of natural affinity. He has always painted portraits, working usually in the East or South and his style is well suited to localities where family tradition is a matter of honorable pride.

One can fancy why his methods have made so strong an appeal among the established aristocracies of the older sections of the country for they are so in accord with the quiet good taste, sound intelligence and pride in honor and integrity that mark the truly best people of any country.

Here one finds nothing extreme or sensational, no striving for the dramatic that may result in the theatrical, no exaggeration for pictorial effect and no effort at presenting the sitter in anything other than his or her true character.

Indeed, "character" is the predominant note in a Williams portrait, character in the subject and character in the artist who would scorn to be other than sincere in his art. To him art is not a mere matter of technique but rather the expression of an idea through a work of beauty and refinement. An able technician and endowed with an appreciation of decorative effect, he never loses sight of the personality of his sitter as the main theme of his work.

As an instance of his success in attaining his ends one might call attention to the illustration herewith of the portrait of Mr. S. W.

THE TARTAN CLOAK
By Charles Sneed Williams

THE PINK FEATHER
By Charles Sneed Williams

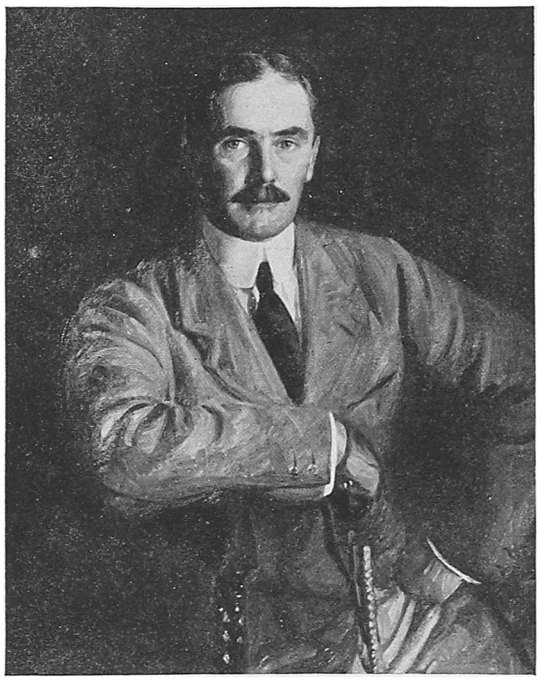
Labrot of New Orleans. Who could fail to recognize here the polished man of the world, handsome, graceful, distinguished, affluent, but well aware under all his smiling ease and assurance of manner, of the verities of life, a student of men and of the world, with the alert and incisive qualities of mind which enable him to excel in sports or in the games, diplomacy or business?

Contrast with this Mr. Williams' delineation of the features of his wife, in the portrait with the plumed picture hat. How well we seem to know this cultured conservative English type of woman, gentle in speech and manner but firm in her convictions of right and of duty, the type one can always count upon in any crisis with certainty that they will never fail one. The modeling of the face is peculiarly clear and convincing with the hint of strength underlying delicacy and symmetry. The color in this picture is most agreeable, the repetition of rose notes in the flowered sash, embroidered velvet collar and plume upon the hat relieving the sombre greys and blacks with good effect.

From Mr. Williams' portrait of little Miss Dunbar his ability to present childish loveliness may well be judged. The grace of this slender and exquisitely formed little maid is infantile and yet with a hint of the well-poised lady. We feel a precocious appreciation of refinement in this tot who is nevertheless so fresh, innocent and unconscious in her baby beauty.

"An able portrait of an able man" would best describe the study of Mr. Starks of Louisville. Cooly judicial and endowed with a strong sense of justice, this man would seem uncompromising as an opponent, unwavering as a friend. His fine head and regular features are those of a man in whom clear and careful thought is the preliminary to deliberate but decisive action. The hands are well painted with almost as much of character as the face and the color scheme in its restraint of cool greys and blues is of significant dignity.

Mr. Williams' portrait of Miss Guthrie of Louisville is notable for the fresh and delicate youth of the flesh tones, accentuated by the velvety black of costume and hat. The thoroughbred Kentucky beauty, full of life and



S. W. LABROT, ESQ.
By Charles Sneed Williams

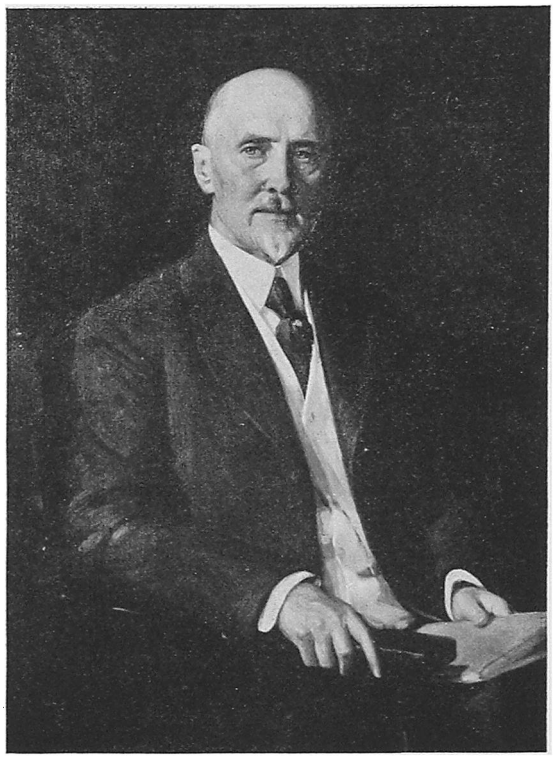
charm, she well sustains the traditions of this land of fair women, at the hands of an artist who, we know, has not stooped to flattery.

"The Tartan Cloak," another study of Mrs. Williams, is one of the artist's incursions into the realms of the more purely pictorial, painted with a delight in the peculiar effect of color and light to be observed in the broken hues of the gay plaid as it falls in graceful ripples and folds. He has succeeded well in preserving for our enjoyment the kaleidoscopic impression that first inspired his fancy and weaving it into a good modern school portrait full of light and color.

Another charming picture of this character is "In the Studio," an unusually successful grouping of two figures in an interesting environment. There are nice touches of color in the rose candles upon the mantelpiece, the red girdle of the standing figure and the gay striped shawl of the woman seated in the foreground.

These latter pictures are of the kind that are most appreciated among the studios, where Mr. Williams is well known and both his art and his personality well liked, which is yet another tribute to character.

Biographical—Charles Sneed Williams. Born 1882. Won four-year residential scholarship in the Allan-Fraser Art College, near Edinburgh, Scotland, in 1902, and graduate scholarship at the end of that period. He painted numerous portraits in Scotland, among others Sir George Adam Smith, Dean of Aberdeen University; Sir William Arrol. the famous bridge builder, and the children of Sir John Wilson Baronet. Has traveled and studied on the Continent as well as in Great Britain, and has had pictures accepted at the Paris Salon, the Royal Glasgow Institute and various American exhibitions. Elected a member of the Union Internationale des Beaux Arts, Paris, in 1912.



JOHN P. STARKS, ESQ.
By Charles Sneed Williams